

# COLD 9

# SWEAT

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# MAILBOX

26 Salford Road, Old Manston, Oxford, OX3 0RY, England

## DOPE!!!

**HOOORAY!** A new Cold Sweat. Nice to see you have kept your low-budget identity intact. This issue was quite entertaining but read too quickly (I broke every two chapters and ask "Why does it you publish more often?"). The Greek comic strip and reviews were definitely enjoyable (especially for their belonging into IFTC territory).

Your review of *The Short Night Of The Glass Dolls* got it wrong.

The American Journalist that is found "dead" in Juan Pineda is not Maria Adorf (he played an Irish character). (Cyril's friend and Adorf was in *Over On Top Of America*). I agree with Toffin that *The Night Evelyn Came From The Grass* is much better than *Billie* (Phil Spector & Stefan Jarman included) (great article for *What Have They Done To You*). *Kana God* plays Toffin's wife (the blonde German looking woman) not his girlfriend. (Cyril says "I just thought I'd clear that up. Looking forward to number 7. Adorf")



Craig, Knapford, USA.

## DEAD HEAD

Dear Trevor,

Thanks for sending me Cold Sweat 8 which had some interesting reviews and articles

Wood Hunting Friends and Re-education should have been mentioned in the "Memorabilia" article for this final issue. I was really interested in the locked burned hut (Mr. Gervasio) a secondary that was a common a recent situation that occur.

So I had you have stuck with the Good Good Quake although the rest is more it was too short. How about doing one on South Africa, Zimbabwe or even Russia. It would be quite interesting.

Marc Corbin, Berkeley.

## MIPPED OF MIPPED

Dear Trevor,

How are you? Thanks for Cold Sweat 8, it's quite OK even if not as good as older issues anyway. The horror genre is not as big as it used to be or very hard to find something good to read. Now I'm almost only watching occasional horror-action movies and some very few American Italian movies. The most American stuff initially except I've seen a MIPPED Freddy's Head and I was willing to risk back my money even if the screening was less. There are no new new Italian horror movies except for *Driller* like *Lamberto Bava's Body Punks* or *Lucio Fulci's Dracula 3* (John Black House's) it's more a porno-officer and it looks even worse than *Dracula 3* and speaking of Fulci, avoid it all last his new *Door To Hell*. The worst Italian movie ever made? I know, no plot, terrible music and bad technical errors. A total disaster! Below I leave you a list of groups. There's



new comic, who refused who-knows-what, could be called Anna's Enigma or Tenebris and instead an erotic girl. (wouldn't that be a dream than a horror-fantasy? Dear Carol)

Maria Della Mota, Milano, Italia.

## A LETTER FROM AMERICA

Torres,

Great to hear from you! Thanks for sending over Cold Sweat II. Check full of the great top drawer stuff I devoured it immediately. I've sent photographs of that twisted horror comic with the photographs to a friend in Greece (he's a translator) so what he can make of your cryptic but paired with the first knockout one in the series. I'll send the results if ever I find out anything. The Greek adults only comic seems to be almost as depraved as their Italian counterparts. The midget in CRT of the naked woman exposing up a movie reminiscent one of a Spanish film I

recently viewed called Sexy Cat (which sported a similarly sadistic, porno look horror theme). I get the impression that you can pick them up just about anywhere in that part. No chance of seeing that kind of abuse here in the U.S.A. Not about the content at least - but not as they make more illustrations. Max had an article in Chronicle 2 on several times sick girls in commercial country. Unbelievable in my the least. The knee-pain, new monthly pain (remember?) I would be screaming to have anyone publishing that stuff have control and thought for later!



Just one, for the Christmas

Changing the subject, impossible choice for the view capsule (especially Of The Black Cat, what a cat!). How about commercial

the drafting of some independent ones? And finally would any of you readers having any information on those Edgar Wallace thrillers (especially those with Klaus Kinski) or the Bel Mulan films of the 1960s? Being stuck on the other side of the ocean, I'm only able to see a few of the former myself (Cruentum Muli, The Blue Hand, Circus Of Fear) and haven't been able to complete an accurate bibliography due to scarcity of material on reference works here. Concerning the latter, I believe there were two films

made? I think I may have caught the Harold  
Russell-Lane Barker collaboration *The Undis-  
covered Country* on TV when I was a kid. Well  
that's all for now, gotta run off again and  
there *hope* they can help *And* in compiling a  
filmography why not get in touch with  
William Dan Hall, Alexandria, VA 22304

Robert E. Siegel, Alexandria, USA

## A LETTER FROM POLAND

Preparing now an exhibition of major UK  
and US Film Festivals from creative artists  
we would like to ask you kindly for your own  
specialist Cold War era. Besides being an  
attractive ornament and pride of our coming  
presentation also the excellent and useful  
reference material for our *Filmography* stud-  
ents. It's a splendid informative concentration  
and the one feature in Britain best *film*  
festivals and their editors. And will be natu-  
rally therefore the best medium of propa-  
ganda and publicity of your personality and  
of your work which will be, in our country  
among Polish readers and consumers of  
the press.

Thankyou so deeply grateful to you for ac-  
cepting an exchange of Polish film mag-  
azines, describing a smallness-producing  
club not inhibited by anybody we would be  
interested in your ideas from our country.

Thankyou so much to advance for your pre-  
cious understanding and support for our  
projects of popularising your publications  
here, we cannot wait without less water from  
Polish friends sincerely yours

Ben Syer, Klub Filmowy, Poland

## JAYNE MANSFIELD

Dear Catherine,

Could you help me with I'm trying to track  
down any Jayne Mansfield films that may  
have appeared on video but so far haven't  
met with much joy?

Paul Thompson, Glasgow

*Of the 20 or so movies that Jayne Mansfield  
produced from June 1954 until she appeared in  
a movie that very few have seen that way  
through on video. Of course many of them  
(Pete Kelly's Blues 1955, The Girl Can't  
Help It 1957, With a Song in Her Soul  
1958, The Girl on the Train 1959, The Woman  
Who Dared 1960) appear on television quite  
regularly. The last film Mansfield (1961) which  
required critical review to have found over  
Jayne's costume as actress through it has  
revealing camera work as Virgin Film,  
my best and The Giddy...*

*continued CBS. The only  
current Mansfield  
video, I'm sure of  
it. Mansfield  
Film's*



*The 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 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2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042, 3043, 3044, 3045, 3046, 3047, 3048, 3049, 3050, 3051, 3052, 3053, 3054, 3055, 3056, 3057, 3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 3119, 3120, 3121, 3122, 3123, 3124, 3125, 3126, 3127, 3128, 3129, 3130, 3131, 3132, 3133, 3134, 3135, 3136, 3137, 3138, 3139, 3140, 3141, 3142, 3143, 3144, 3145, 3146, 3147, 3148, 3149, 3150, 3151, 3152, 3153, 3154, 3155, 3156, 3157, 3158, 3159, 3160, 3161, 3162, 3163, 3164, 3165, 3166, 3167, 3168, 3169, 3170, 3171, 3172, 3173, 3174, 3175, 3176, 3177, 3178, 3179, 3180, 3181, 3182, 3183, 3184, 3185, 3186, 3187, 3188, 3189, 3190, 3191, 3192, 3193, 3194, 3195, 3196, 3197, 3198, 3199, 3200, 3201, 3202, 3203, 3204, 3205, 3206, 3207, 3208, 3209, 3210, 3211, 3212, 3213, 3214, 3215, 3216, 3217, 3218, 3219, 3220, 3221, 3222, 3223, 3224, 3225, 3226, 3227, 3228, 3229, 3230, 3231, 3232, 3233, 3234, 3235, 3236, 3237, 3238, 3239, 3240, 3241, 3242, 3243, 3244, 3245, 3246, 3247, 3248, 3249, 3250, 3251, 3252, 3253, 3254, 3255, 3256, 3257, 3258, 3259, 3260, 3261, 3262, 3263, 3264, 3265, 3266, 3267, 3268, 3269, 3270, 3271, 3272, 3273, 3274, 3275, 3276, 3277, 3278, 3279, 3280, 3281, 3282, 3283, 3284, 3285, 3286, 3287, 3288, 3289, 3290, 3291, 3292, 3293, 3294, 3295, 3296, 3297, 3298, 3299, 3300, 3301, 3302, 3303, 3304, 3305, 3306, 3307, 3308, 3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 3408, 3409, 3410, 3411, 3412, 3413, 3414, 3415, 3416, 3417, 3418, 3419, 3420, 3421, 3422, 3423, 3424, 3425, 3426, 3427, 3428, 3429, 3430, 3431, 3432, 3433, 3434, 3435, 3436, 3437, 3438, 3439, 3440, 3441, 3442, 3443, 3444, 3445, 3446, 3447, 3448, 3449, 3450, 3451, 3452, 3453, 3454, 3455, 3456, 3457, 3458, 3459, 3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476, 3477, 3478, 3479, 3480, 3481, 3482, 3483, 3484, 3485, 3486, 3487, 3488, 3489, 3490, 3491, 3492, 3493, 3494, 3495, 3496, 3497, 3498, 3499, 3500, 3501, 3502, 3503, 3504, 3505, 3506, 3507, 3508, 3509, 3510, 3511, 3512, 3513, 3514, 3515, 3516, 3517, 3518, 3519, 3520, 3521, 3522, 3523, 3524, 3525, 3526, 3527, 3528, 3529, 3530, 3531, 3532, 3533, 3534, 3535, 3536, 3537, 3538, 3539, 3540, 3541, 3542, 3543, 3544, 3545, 3546, 3547, 3548, 3549, 3550, 3551, 3552, 3553, 3554, 3555, 3556, 3557, 3558, 3559, 3560, 3561, 3562, 3563, 3564, 3565, 3566, 3567, 3568, 3569, 3570, 3571, 3572, 3573, 3574, 3575, 3576, 3577, 3578, 3579, 3580, 3581, 3582, 3583, 3584, 3585, 3586, 3587, 3588, 3589, 3590, 3591, 3592, 3593, 3594, 3595, 3596, 3597, 3598, 3599, 3600, 3601, 3602, 3603, 3604, 3605, 3606, 3607, 3608, 3609, 3610, 3611, 3612, 3613, 3614, 3615, 3616, 3617, 3618, 3619, 3620, 3621, 3622, 3623, 3624, 3625, 3626, 3627, 3628, 3629, 3630, 3631, 3632, 3633, 3634, 3635, 3636, 3637, 3638, 3639, 3640, 3641, 3642, 3643, 3644, 3645, 3646, 3647, 3648, 3649, 3650, 3651, 3652, 3653, 3654, 3655, 3656, 3657, 3658, 3659, 3660, 3661, 3662, 3663, 3664, 3665, 3666, 3667, 3668, 3669, 3670, 3671, 3672, 3673, 3674, 3675, 3676, 3677, 3678, 3679, 3680, 3681, 3682, 3683, 3684, 3685, 3686, 3687, 3688, 3689, 3690, 3691, 3692, 3693, 3694, 3695, 3696, 3697, 3698, 3699, 3700, 3701, 3702, 3703, 3704, 3705, 3706, 3707, 3708, 3709, 3710, 3711, 3712, 3713, 3714, 3715, 3716, 3717, 3718, 3719, 3720, 3721, 3722, 3723, 3724, 3725, 3726, 3727, 3728, 3729, 3730, 3731, 3732, 3733, 3734, 3735, 3736, 3737, 3738, 3739, 3740, 3741, 3742, 3743, 3744, 3745, 3746, 3747, 3748, 3749, 3750, 3751, 3752, 3753, 3754, 3755, 3756, 3757, 3758, 3759, 3760, 3761, 3762, 3763, 3764, 3765, 3766, 3767, 3768, 3769, 3770, 3771, 3772, 3773, 3774, 3775, 3776, 3777, 3778, 3779, 3780, 3781, 3782, 3783, 3784, 3785, 3786, 3787, 3788, 3789, 3790, 3791, 3792, 3793, 3794, 3795, 3796, 3797, 3798, 3799, 3800, 3801, 3802, 3803, 3804, 3805, 3806, 3807, 3808, 3809, 3810, 3811, 3812, 3813, 3814, 3815, 3816, 3817, 3818, 3819, 3820, 3821, 38*

# VILE VIDS HORROR!

Thursday 16 May blurring news headlines. Police and Trading Standards officers were nearly three thousand strong when after making various known across the Kingdom. The jury lists also even made the headlines and evening newscastlines on BBC, ITV and SKY. All networks showed scenes recorded at least from D. Smith's death rapophagous The Hunt... ("carcasses depicts a pregnant woman having her baby ripped out of her"). The camera pans down the list of just some of the following titles: *Harvest Shed No Tears* (Vince King wrote *Shit*), *The Killer* (released here under) and *Blue Velvet*.(1) All national headlines were identical as they polished up the police's press release and omitted all rape cases (and of some stars). Hardly investigative journalism. Sky went a bit further showing a map to suggest on an hour wide ranging the operation was From Liverpool all the way down to Sydney. My God this network is a legal

Sky news continuously forgets, (certainly apply describing some of the "voluntary" scenes), that they had just started to lower



scenes including such scenes as *Re-Reformation*,

*Down Of The Dead* and *The End Dead* (which also listed itself under the close vicinity of the police a few years back). Likewise Channel 4 would be screening *Crossing*'s *Season's* the very next week. Try describing some of the scenes from the scene during the *Loudness* scene. Torture, murder, mutilation, cannibalism it's all enacted stuff. On hearing the following description "the half naked woman in this position is being taken, the beautiful body writhing helplessly in a mixture of pain and ecstasy" your reaction might "disgusting" or "Oh, Yuck". But the scene was transmitted recently by the BBC at just after 7.00pm on the channel of one of the sets as *The Magic Show Tells* about double standards. "Some violent showed footage of actual rape" something our dear much Sky would never stoop to, although they won't advance the screening documentary on rape heard anyone. Found about the time I could say further

# SNUFFED OUT

## Cops swoop to seize 3,000 sick killer videos



brothel scene was found to be obscene, it was not out with a mixture of ignorance and discomfort. It didn't warrant discussion and was treated as just a publicity exercise for the folk of Trading Standards.

The next day the paper had changed. The Daily Sport went to town in a big way covering almost two entire pages with a NICE KID SNOODER spread. "A secret network of perverts peddling bizarre videos featuring torture, mutilation, cannibalism and murder has been smashed!" Embellished in the text with the caption "Snake ring's torture and murder movie racket smashed" were clippings of the scenes with from Snuff "A woman is apparently

slit open"—among the most apparently untrue allegations that it could be said and Anthropophagus the host. "It crashed called the host 'best' and a picture of trading standards officer Peter Marshfield looking notably green faced. The Daily Sport goes on to list just a few of the sickening titles: The Thing (two again, please, someone tell them), Faces of Death (This was the movie that actually made me decrease in reputation, first couple of weeks anyway, I am not bored of what of two copies and loved both), Cannibal Holocaust, Human Experiments (a light weight Funt's reminder a thing about it), Blood Bath,

Carnage, Blood Sucking Freaks and Cat O'Nine tails (yes, Argento's 1970 classic starring Karl Malden that's had a British transmission and was passed by the BBFC). Apparently these films have been sold for up to £10 each! By then declaring it is revealed that that took 20 copies and two videocassettes a dealer can earn a million pounds a year!! My Marshfield adds, "The material we have seen so far is horrific. I can't imagine what sort of people would want to buy it". I see, Belgium, France, Spain, Britain, Dutch, Czech, West, Austrian,

Dance and they can all sit back and watch what they want in the privacy of their own homes with not being totally interrupted by law enforcement agencies.

## SICKENING!

"Dozens of officers work shift shifts analyzing the vile video because the fact is compartmentalized inside like a great monster for a television. Apparently one of the films the Teaching Standards Officers don't like is *Wine Behind The Sun*, they seem to think that the scene in the compressor chamber is real!! My Maryland believes most of the material was imported illegally from countries where there are little or no censorship laws like...[get this] Finland and Germany 'Where do they get their facts from?' Maryland has been talking that juveniles have been involved in the network. Well it isn't going to get into a debate on personal guidelines but it will be in line of things they shouldn't, like smoking, drinking alcohol, sniffing chemicals, snugging, smoking or excessively playing on video games. Any of these activities much more disturbing consequences than watching plain horror videos, therefore child

porn-movie services are allowed to be amongst the reasons for the real. Under the banner "Kids Behind The Radar" and "Small" tape makes children" the report claims "Young boys have been involved in conversations with the real fact of the small film trade...child sex, rape, incest, pedophilia, 7-year-olds behind the door on special order into small movies where 22 boys involved...[get this] were found by Wyke, who has a class specially for convicted child predators in a residential facility along with police [sic]... "The human organization has no need to it's depravity". The organization's depravity. My Maryland said no juvenile had been found taking part in the network and added that he "doesn't see off the small commercial didn't believe it was real, but it is the only fact that the press, police, court probably."

## DEPRAVED!

The Daily Star led with "SHIPPED OUT: Cops seize obscene 180 adult film videos" and goes "Undercover investigators have revealed a shocking international market in depraved videos. Police seized 1,000 disgusting tape descriptions, mutilated and

corrupted in sexual content. The last and also covered 'small' movies in which actual murder are filmed." Then under the sub-heading 'outraged' interview of the press claim, Gerald Holman, Home Office spokesman, Black, Irish, Chinese, Black British People, Wounded by My First and Police's Lives in A Woman's Word(?) Then goes on to describe a "horror"



another author says he has seen and adds that other films depicting rape, pornography, torture, executions, etc. On the next page was a photo to take a copy of the Director's Death Warrant and mentioning that his "mostly, blood-plattered action movies are propelling him to international stardom!"

The newspaper SUN was noticeably restrained about the whole thing with just a few lines on page 7, and The Daily Mail (who find the video matter credible) gave a very polished account with no



just **it's** whatever. Meanwhile the quality **covered** the story with their usual duplicity. The Independent announced on page 1, "Thousands Of Horror Video Films Banned In Field" and began "Thousands of horrific uncutrated video films, some claiming to show actual studies in 'self-murder' (John's claiming) where suicidal runs across the country yesterday! The authorities confirmation of 5 months surveillance! Officers revealed across the network while investigating counterfeits - computer software based on the news is that they followed up traders advertising in a certain long running horror journal!" The Independent implies that 'self-murder' where one of the best but themselves that "A genuine self-murder has yet to be found by the authorities in the US or Britain. Most prove to be films or such

but quality it is impossible to tell." The Independent links the horror and other word 'murder' (even if they have dropped by the way) with an article on page 17 about the new video companies Murders, Killers and Madmen, which documents the career of American best known serial killer brought out no doubt in such as on the screen of *Blonde of the Beach*, *Cape Fear*, etc. Also hoping to grab some of the limelight is *Phantom* Hugh's *Cold Light Of Day*, ("Before-Letter, there was a real serial killer - Doctor Andrew Wilson, Britain's Foremost Man Madmen") John Martin, author of the *County Nelson* biography *Killing For Company* goes for your point "Henry shows a striking reality most would happen. A striking doesn't take 15 minutes. A full striking takes many minutes. It's a genuine

spectacle. It's certainly not entertainment, which does not allow a necessary distance. I don't see the reason for showing that. It can appeal to television viewers but kept in check by *psychiatrists*." What a pompous load of *bullshit*!

Mark Bowden, editor for Murders, Killers and Madmen concludes with "... it's simply a sign of the times. The threat of nuclear Armageddon has released the simplest alpha I feel worrying about our race, it's difficult to grasp the urgent ecological crisis (What?), and most people believe Asch happens to other people (oh yes), not them. "We've gotten rid of these new bogymen because in a sense, it's New Age to personal fear" (Obvious?) Brian Martin then mentions that the police has just announced the release of hundreds of self-murder "You need to know why these things are popular? Because there are lot of such prophetic films" Yes, about as much as those who are necessary to other people's afflictions. What a mess up society

Timothy Bailey

The  
D'Amato/  
Benson/  
Newton/  
Hills/  
Wotruba/  
Mancuso/  
Massaccesi  
Interview

*Could you tell us why some of your films (Blue Velvet and Almost for instance) have only come out in one form in Italy?*

Probably because they were too gay, too hard for the Italian market. We generally shoot two different versions, and all countries want the violent version, in Italy, Germany and most other European countries take the soft option while countries such as Japan and America have the exact versions.

*Anthropologist: The Beast seems to be floating around in three different versions, all the pure intent but with dialogue and some scenes changed?*

Well the scenes are given to me. I think that the distribution, depending on the country, changes some of the lines in the film, you



know, the ones that they think will make no sense in that particular country

*How come you never made Antropophagus 2, seeing as Ahmed was considered in for a sequel?*

Simply because Antropophagus 1b is 1 makes much money and the second film made even less, so we decided not to bother with a third

*It seems strange that Ahmed was released as Mad Max in Italy, maybe putting it out as Antropophagus 2 would have made it more commercial?*

In Italy, my films have never really been that big, they've done really well in other countries but not in Italy, so we didn't have the chance of giving it that title.

*What was the storyline of Antropophagus 2? We heard that the monster kept humans alive by eating his own brains!*

That's right. One of the ideas we had was that the monster that everyone thought had died came back to life as a zombie

*What can you tell us about Luigi Monzinger (George Eastman)?*

We're friends, he has written the screenplay for a lot of the films I've made. We started twenty years ago, he wrote the screenplays and I directed, it was a collaboration

*Did you shoot some of the scenes for The Killing Birds?*

Yes, because the director, Claude Lelouch, was very young and he did as best as he could to shooting some of the scenes so I did them

*What do you think of Jean-Luc Godard's Force and Cardinal Meloni and where some of the scenes, those with animal killings especially, does it look fake?*

I don't think they are real, much of the time those resources are put ahead by the publicity companies but I don't believe them. Maybe some of the scenes are real but with SMP you can do anything. For example, in my next film I have a scene in a morgue, in America it's very easy to film in a morgue, when I was a director of photography I was filming in a morgue once and the strength of the machine fell off so the time we recorded a morgue somewhere close to home. What I'm trying to say is that you can create anything, so there is no point in killing real animals. It's just cheaper (Ed)

*What can you tell us about Mad Max and MIP Texas Chainsaw?*

They were films copying Mad Max, again, they were heavily released in Italy but went on

to its very well ahead

What about Bruce Matis?

He's a very serious professional, he's always been involved in the cinema, he started off as an artist.

You worked together on *Emmanuelle* and *Frenchy*, it's available in Italy in two versions, one with more sex, the other with more pain.

Really? Maybe it's the same old story with the distributors. I think there was a film *Blue Hologram* or something like that, that they put hard-core movies on. At times even I go left in the dark about what the distributors are doing, they want to make a film as commercial as possible. If I was making one film every two years I could keep track of things but if I'm making up to six a year, to keep up with all the different versions would drive me mad.

The French have a hard-core version that has an appearance by Brigitte Lahaie who is a famous French actress.

The French distributors made a film they wanted to see

Can we talk about Laura Gemser?

Yes, she's a great friend of mine, she's not acting any more, she now works with me

Yes, she's a costume designer

What told you??

We gave her names in the end credits of *The French 2* and *Thel 2*. Isn't her real name Helene Chant?

No, actually  
C h a n t  
h e l e n e  
g e m s e r  
is the  
one that  
inspired  
her straight  
away

is Laura Gemser? We wanted  
because we thought her

the name Helene  
real name was  
used too much,  
tried to change it  
didn't work so  
straight away



You appeared in a film by Massimo Dall'Asta where you had a small role as an accomplice.

I was working on the film with Massimo, he was directing and was director of photography. I appeared in that only because the film was being shot in Rome and London and so not to have an actor travelling backwards and forwards (not to mention the expense) I did it myself and had a great time.



What can you tell us about Cannemobile and The Last Cannibals?

It was just a way of making another Cannemobile film. I made the same Black Cannemobile version and they all did well but after a while we ran out of ideas. At the time the cannibal films were doing great box office and so we joined the two ideas together. It was one of the biggest mistakes we ever had.

What about *Eleven Nights Of The Living Dead*?

That's a film they released in two versions. People have told me that there is a hard version with scenes that I never filmed...

I've seen a German print and it turned to me that some of the 'hard' scenes were cut, as what was the original version?

No, maybe the Germans cut it because it was'nt tame enough for them. Some of the scenes that we would pass would not have a chance there, as they probably cut the soft scenes completely. In any case both versions were soft.

*Eleven Days, Eleven Nights* I came out in England, but wasn't that really *Top Model*?

Yes, they did the same in Germany as *Eleven Days, Eleven Nights* was really popular there.

Then when I made *Afternoon* they re-titled it *Eleven Days, Eleven Nights*! I wonder the real reason is the first film is coming out as *Eleven Days, Eleven Nights* -?!

Tell us about Al Cliver

He has a great American-looking face, his real name is Frankie Costi. He's a carpenter and he's very good...not brilliant but with that great looking face, he's also a very friendly guy. He's adorable.

How many people does it have now?

A lot... 12 scenes in the real time for my whole film because by now it's kind of like a whole scene.

With respect to your first experience, films like *The Passion* or *The Abominable* they seemed to stay off showing sex, for example, *They Love* is practically a drama



This is because there are problems, in Japan, for example, to tell the film you can't show female genitalia in pictures in cinema version without it, which is difficult. Then you have to bear in mind that the film will be shown on TV so you try to come up with the best you can but sometimes you deal up with the rest of what you have seen.

Would you ever consider making another hard-core movie?

No, because at the time they were studying to make because the market had only just opened up and they were very well disciplined but now there is a glut of this sort of thing.

You also worked with Giuliana Gamba?

Yes, I produced her first film, I think it was called *The Porno Investigation*, because I thought that to make a porno film you had to have a woman with magazine qualities.

The Italian version of *Caligula: The Unholy Story* is cut to pieces while the French version is packed with porn and gore. Do you have many problems with Italian censorship?

# CALIGULA

## THE UNTOLD STORY



CASTING BY  
JAMES NEASE  
PRODUCTION DESIGNER  
JOHN W. BROWN  
EXECUTIVE PRODUCERS  
JOHN W. BROWN  
JOHN W. BROWN  
PRODUCED BY  
JOHN W. BROWN  
SCREENPLAY BY  
JOHN W. BROWN  
DIRECTED BY  
JOHN W. BROWN

Yes, because in Italy there are some people on the level of sexuality and passion I know what's going to come from them and it. There are some who can't distinguish of violence, others but this violence but don't mind me and others who like anything. For instance, Bruce S. (Charles) Jr. was passed only to be marked by people who thought of 14 military other told me why and they in The House Of Wonders which is the actually the same military & James thought without a problem. When we made it we didn't know that Henry & James was coming out and was so that everyone is a single. Luckily it's now coming out through France and it didn't give the camera any problems still. That is the problem with censorship. If you can't use one of the scenes could have had an argument with his wife that morning and take it out on the first film he saw.

What are your future projects?

I'm working on two more short films in the series, The Right Street Of Love and The Woman Of Our Night.

How accurate, how accurate?

In America, yes. For example, Tom Beckman, who I made Blue Angel Cafe and High Finance Woman with, is beautiful even if she is not so young and she doesn't have any problems with self-consciousness and above all, she can speak English. That's very important because if you want to tell about you have to have a good sound over film and so if a vital that you have someone that can speak English.

Valentina Dany is American?

Yes, she comes from Peru.

What's her real name?

You know, I can't remember. Frankly, no sorry, I can't remember. James Moore's also Italian, she comes from France.

Luciana Oliveira?

That's all. Valentina Dany has appeared in most of my work even Blue because she doesn't have a problem with showing her body and so it's very easy to work with her. But Luciana Oliveira is a different story. I didn't use her in House Days, House Nights I because her boyfriend didn't like her showing her body.

Have you plans to make any more horror films?

I've just started an occasional feature from *The Dead*, it's the story of a woman with post-natal psychosis and from the scene she's in (after a violent attack) she arrives a dishevelled wreck, her vaginas... The two are linked by a computer, the woman's boyfriend finds out what's going on and disconnects the computer killing both

*Does it have some D'Amico parts?*

Yes there is but I don't suppose it will get much chance in Italy

*Why do you think the horror film is in the decline?*

Because there hasn't been much in the way of new blood, even then, Argento and Poli are still there but there are directors like Cavallone and De Matteo who are under used. Italian horror could be solid, we make films that are carbon copies of American films but with one fundamental difference, recent films have been full of stupidity while the Italians try to make horror films full of pure terror and maybe the Italian audience don't want to believe anymore. Films that don't have huge budgets don't stand a chance. We made House 1 through to House 5 and only House 4, that really well

*Which of course starred Linda Blair, wasn't she supposed to be in House 1?*

We tried to get in touch with her but she had just made *Exorcism* and was convinced it was her finest work, just as she turned us down because she got bad press

*What's your relationship with the horror cinema?*

I make horror films because I like them, I make all sorts of films but I always make horror films with gratitude. I'm above anything else, a director can get a work called like that but most people want that I feel real and realistic in the society scene. In fact, we bought all from a butcher. Also, as anthropologists they wrote about the indigenous scene with the indigenous factor. That was really a dream effect we created with blood. I'm saying this to let you know that I really enjoy myself and I think I've done really well if I create something that people think is real

**SPY: ARIAN - KLAUS KIMKE**  
*et al.*



... ANGELA BLO - JUNG IN BOWEN  
 JEFF IN BOWEN  
 MURDER MURDER - LINDA BLO  
 ... GIACOMO BLOH JUNG  
 ... JUNG MALLACIN

... JUNG MALLACIN  
 ... JUNG MALLACIN

... JUNG MALLACIN  
 ... JUNG MALLACIN



8. A Young girl receives a message that her father is probably about to be killed aboard a train. Which text?

- a) *Thomas (Japanese)*
- b) *Late Night Train*
- c) *Spanish Trains for Hitler*
- d) *Warner Springs*

9. In which Late Paul Bow was a poem that which already and graphically described by what child?

- a) *Rescue Camp*
- b) *Baron (Helen in Black)*
- c) *Four For The Apocalypse*
- d) *Don't Torture A Duckling*

10. In an instance of the same process of punishment, a mother reads the death in which late Paul Bow did this novel?

- a) *Domestic*
- b) *Barbara*
- c) *City Of The Living Dead*
- d) *The Beyond*

## "WE NEED THE WORLD"

English and American "New World" and "New World" who were great a new form of life in New World

1. Name the Anglo-American writer who starred in Robert Merton's "The Death of Ben Hur"

- a) Richard Johnson
- b) Michael Berman
- c) Percy Sanger
- d) Mel Ferrer

2. Name the Anglo-American writer who starred

- a) *William Turner*
- b) *Harry Randall*
- c) *The Future*
- d) *Caroline Moore*

3. Name the Anglo-American writer who starred in Antonio Margheri's "The Way Of The Spider"

- a) *Anthony Francisco*
- b) *James Francisco*
- c) *Gerald Francisco*
- d) *Arthur Francisco*

4. Name the Anglo-American writer who starred in Merton Merton's "What Was The Best To Me?"

- a) *Josephine Chaffin*
- b) *Carol Baker*
- c) *Caroline Kasten*
- d) *Barbara Moore*

5. Name the Anglo-American writer who starred in Merton Merton's "World And Black Love"

- a) *John Brown*
- b) *Edmund Fordon*
- c) *Caroline Mitchell*
- d) *Caroline Price*



“DON’T QUOTE ME. I MAY BE  
BORROWED”

Identify the first four critical mass effects  
outcomes of violence were noted

1. "Where's Kariya Road?"
- a) Covered Passes
  - b) Shornas Holmwood
  - c) Dumbly (Gauging) Road
  - d) Covered Trench
2. "You know, I swear that Kariya Road is a beautiful landscape for nature."
- a) Deep River Kariya
  - b) Covered Holmwood
  - c) Shornas Allen
  - d) Kariya Hill



2. "The novel of John Galsworthy has little to do with the novel as we know it."<sup>3</sup>

- a) Spike Jindas On A Mountain  
 b) Papyrus  
 c) Blood And Black Lace  
 d) Hushes For The Honeymoon
4. "It's outrageously legal. That's almost awful".  
 a) Breachless Is Another  
 b) Spare  
 c) The House Of The Sign Of The Fork  
 d) The Life Wolf Of Lytham
5. "Oh yes darling! Just say when you want a  
 baby. Go ahead darling. I want you want to!"  
 a) Beyond The Veil  
 b) Justice Is My Right Of Fate  
 c) The Devil's Honey  
 d) The New Sexual Customs
6. "The cinema audience invented the picture of  
 a very water - Pot creature like you?"  
 a) Bloody Pit Of Horror  
 b) The Torture Chamber Of St. Nathan  
 c) Seven Blood  
 d) Castle Of Blood
7. "The use of the criminal was extremely long  
 and pointed - was it?"  
 a) Scamper  
 b) The Rebel In The Red Mask  
 c) The Strange Case Of Dr. Jekyll  
 And Miss Sweeney  
 d) Sweeney And The French Murders
8. "Poor David! Poor David, again!"  
 a) The Naples Connection  
 b) Death Laid An Egg  
 c) The New York Paper  
 d) Timeline
9. "Oh my little David I will about like personally  
 I wish to take courage my little children!"  
 a) The Gaspard A Last Days  
 b) Obscure Women Of The 19  
 c) The First Night Of The Gaspard  
 d) Revolution In London
10. "A woman's sleeping is like a religious  
 meditation."





**ΓΟΗΤΕΙΑ**

Με την ΜΑΡΙΖΩΤ ΑΛΕ

FASCINATION

6. In the late 1960s, Francis embarked on a lucrative film career that with producer Mario Adorf he won. Which film began his career in the 1960s?

- a) Death Of A Merchant Of Venice
- b) The Merchant Of Venice
- c) The Merchant And The Jew
- d) Death Of A Merchant Of Venice
- e) The Merchant Of Venice
- f) The Merchant Of Venice

10. True to the international nature of his own film Francis himself was filmed in several films. Though he himself is of Spanish nationality, both parents were of non-Spanish descent. What were their native cities by birth?

- a) Portuguese (father) / Greek (mother)
- b) Spanish (father) / Spanish (mother)
- c) Mexican (father) / Cuban (mother)
- d) Cuban (father) / Turk (mother)

## ELIOT TRASH TRIPPING

A general make-up of combined ingredients to form a new whole.

1. Again, Which is the only one in American literature is a tragic hero? (The Great Gatsby is a novel, not a play.)

- a) Tom of The Great Gatsby
- b) The Great Gatsby
- c) The Great Gatsby
- d) The Great Gatsby

2. Power of the Mind (novel) written, based on the original idea, which is the only one to be a sequel to the original novel?

- a) The Great Gatsby
- b) The Great Gatsby
- c) The Great Gatsby
- d) The Great Gatsby

3. Which author wrote the novel The Great Gatsby? (The Great Gatsby is a novel, not a play.)

- a) The Great Gatsby
- b) The Great Gatsby
- c) The Great Gatsby
- d) The Great Gatsby

4. Which author wrote the novel The Great Gatsby? (The Great Gatsby is a novel, not a play.)

- a) The Great Gatsby
- b) The Great Gatsby
- c) The Great Gatsby
- d) The Great Gatsby

5. Which author wrote the novel The Great Gatsby? (The Great Gatsby is a novel, not a play.)

- a) The Great Gatsby
- b) The Great Gatsby
- c) The Great Gatsby
- d) The Great Gatsby

6. Which author wrote the novel The Great Gatsby? (The Great Gatsby is a novel, not a play.)

- a) The Great Gatsby
- b) The Great Gatsby
- c) The Great Gatsby
- d) The Great Gatsby

7. Which author wrote the novel The Great Gatsby? (The Great Gatsby is a novel, not a play.)

- a) The Great Gatsby
- b) The Great Gatsby
- c) The Great Gatsby
- d) The Great Gatsby





**MYSTERY PHOTOS**

## MYSTERY PHOTOS

Five clues from days of yore

1. German film photographer Hans Fahrenberg shot an independent page with the letters **REINOLD**. What was the last of them?

- a) Reinhold
- b) Reinhold Weiser
- c) Reinhold
- d) Reinhold Weiser, The Blood of German Youth
- e) Reinhold
- f) Reinhold Weiser
- g) Reinhold Weiser
- h) Reinhold Weiser
- i) Reinhold Weiser
- j) Reinhold Weiser
- k) Reinhold Weiser
- l) Reinhold Weiser
- m) Reinhold Weiser
- n) Reinhold Weiser
- o) Reinhold Weiser
- p) Reinhold Weiser
- q) Reinhold Weiser
- r) Reinhold Weiser
- s) Reinhold Weiser
- t) Reinhold Weiser
- u) Reinhold Weiser
- v) Reinhold Weiser
- w) Reinhold Weiser
- x) Reinhold Weiser
- y) Reinhold Weiser
- z) Reinhold Weiser

2. Reinhold: Which of the following was not directed by Soviet great director Niko Mik?

- a) Soviet Invasion
- b) Mik
- c) Mik
- d) Mik
- e) Mik

3. One of the films mentioned in the left column is a science-fiction film. Which one?

4. Another, which director has more than two films mentioned in the above list?

- a) Mik
- b) Mik
- c) Mik
- d) Mik
- e) Mik

5. Poland: Polish director Andrzej Zulawski's *Persepolis* was in production between France and West Germany but in which European capital was the story situated?

- a) Paris
- b) Warsaw
- c) Budapest
- d) Berlin

6. Germany: Between September 1939 and 1945, Jörg Böttger made a short feature entitled *Baron Haas*, which consisted of eleven episodes covering around various Baron Haas. Which incident did not make an appearance?

- a) The mystery
- b) Berlin
- c) The Frankfurt murder
- d) Götter

"Okay, stop writing! The exact results will appear somewhere within this issue. No prizes for guessing where, except no prize at all. What do you think this is, *The Sun*? You'll be wanting us to do bingo next? I don't know, some people —"

# THE BONDAGE FILMS OF MICHELLE BAUER

Michelle Bauer/McCollum, all American screen queen, star of *Severely Indiscreet*, *The Sheik*, *Ball of Fire*, *Hollywood Chatterbox*, *Nightmare Sisters*, *Lady Sings*, *Severely Hills*, *Yankee* and many more. But there are a few films that you won't find in her resume, titles such as *The Greek Film*, *Killing-Spree-Girls Agency*, *The Trap*, *Special Request* and *Women in Trouble*. From these latter films may come some questions to you as there aren't the low budget shock horror stars of names DeConna and Olin Ray but are just some of the film titles to be found amongst the speculative catalogues of *Movie Of* *Movie* and *Tri-Star Pictures*. Two companies that have been dealing in the delicate arena of bondage and domination for many years now.



Michelle Bauer (the original screen name she has since changed) has always been open about her love affair with the *Penetration* world but has understandably kept tight lips about her random involvement in the bondage scene. In *Special Request* a book *Penetration Of The B-Girls* (Wolper Books, 1984), David asks us an interview with Michelle. "But you never did any porno, did you? Nothing too really feel towards it?" To which Michelle replies, "Total Caffe Flash because I loved the script but I worried that they would double the film as porno. And it was very obvious. I was just too mad and sick of it was doubled." One could say that Michelle was being somewhat moral with the production. She does admit, however, that she never gave *Caffe Flash* a big review because it had no *Yankee*. David asks later, "Do you feel like these kinds of things (Book *War* type, that Michelle allude to being, were before giving up about who has the biggest penis), and maybe even the magazine stuff you did could ever come back to haunt you?" To which Michelle replies, "No. Everything I helped, as much as I hate to say it. A lot of people say, 'Any publicity is good publicity' much publicity."



So with a clear conscience lets get down to business. The first thing up is TriStar's *The Trap* (1985) produced by Barbara Seale. The film opens with a prospective female slave buyer being shown around the plant by the young lady owner. We soon find out however, that the woman has no intention of making a purchase as evidenced by the woman back that night to brighten the place. But instead of finding peace the woman is soon almost full of blood guns and pistols as one of us the brutal and gagged slave owner in order to find out the whereabouts of her valuable. After much negotiation the woman squats and the intruder makes off with her stock leaving the victim, still bound and gag to try to phone for help. Help comes in the form of the kindly employed Mr. Brown. Together the two go to catch a plane to catch the thief. They come back too soon and Michelle, pretending to sell her horses, turns



the buyer into their trap. There follows more beatings as the blonde thief is strapped and incarcerated in a small wooden cage. Some whippings later she manages to escape and meets not more of the same before being recaptured only to escape again only to be captured again. Hey this is supposed to film out of a 36 manor with some blackwashing the intruder into becoming a long term prisoner of bondage and discipline. Although the two other

subliminal (sorry we couldn't see constantly every-1) real towel. Michelle comes fully clothed and is only briefly laid up. She isn't the man in MOH's (Special Request) (194) though. Under the pseudonym Eric Brown, Michelle plays Jan, a kindly housewife dead. The opening scene puts right into the action with the **called** Mr. Brown back-calling himself, hands and feet, before taking a shower. She looks in good shape while inside her body, slowly working herself into father. Pretty young stuff, but not strong enough for young Jan, who once finds that self-determination just isn't enough, so she explains a housewife agency (good old yellow pages/red pages and page three to do it). She's taken to a secluded warehouse to meet "the masters" (happy point). It's not long before her **vision** that takes on more than she imagined for when she knows that pain and humiliation are also included in the price. Bending in corrugated steel, she is gagged and manhandled and then ordered to pull her breasts down to her armpits. This is certainly not the Mr. Brown we were watching. Now there's no light haired L.A. master mask. This is heavy. The next scene shows her somewhat out of breath, legs apart, fully exposed, "How do you like it?" asks the master, "I hate it!" A leather gloved hand runs down her stomach and up between her legs. "Like I said before, your mouth says no...but your body says yes!" She groans, feeling the evidence from her fingers before going for a third time with a cut different tone. More scenes of humiliation and housewife failure, still. I suppose the script does suggest it.

As the story unfolds it seems that the point but perfectly formed woman is slightly over without a lot of red. That we learn the reason why. It turns out that Jan is, by day, a high powered executive who ruthlessly killed the movement's father. But more. The subtext is not for revenge. In standard photographs of her in various degrading positions in order to blackmail her if she shows favoritism

to her demands, they learn that Jan keeps the mistress to father because she can't. After the first takes she is begging. The final shot sees her curled in distress, inside a window frame, having to resist a strategically placed stick, hands and behind her back and being treated cruelly. I do like a happy ending.

Although Eric (Michelle Brown) is strongest film, the script is the situation before is a little harsh of black women to the point of being. **Mostly** is just a touch and very black. Some changes to make her character more than just a victim, rather than living in the moment, she becomes a quality lady who, **control**, goes to great lengths. The final ending makes her become a prisoner of blackmail more than father.

If Special Request contains some of our greatest work, then MOH's The Greek Film (1952) must be her most profound too, just recently. Unlike the previous two films, this one doesn't take job. Michelle, wearing the same red dress as Special Request (the setting is more anyway) plays Sally Jacobs here, an over efficient office secretary who, unfortunately, becomes very confident information on Greek shipping company. It seems that, one by one, they are slowly being rolled out. Meanwhile, in a separate way, the subjects two women are shown up and characteristically better than the master who takes standard photographs of her in the company. Back at the office, Sally realizes that she could be in trouble and takes up The Children Roomchild. She returns her friend home, who says something. Back at the headquarters of the mothering house turns up to become the gods. It happens that the two sisters are the wives of the manning late on the boat, though that is not made too clear at, instead the sound comes too close. Much housewife and a little mother comes on top wrapped up in a great moment of this place. Back at the end, Sally is passing the film. At this stage the story starts to suggest as the master, outback and back between the

increased gals and the moral room. Jesus soon finds himself becoming the real captive and is chained up against a wall and interrogated.

Meanwhile back at the motel

Sally is thinking abouting the police. Meanwhile back at the mansion it's revealed that

Jesus has a great body as the camera

signs up a guy and... the film comes in an abrupt end?

Deena, must be a cliff hanger, oh well, on with next case that being *M O W a Movie Inside Movie, Woman in Trouble* (1981). Once again using the pseudonym Kim Brown, Michelle stars as Tracy Taylor an undercover agent who goes about making demands on others.

The plot is that a feminist agitator (Karen Cassano) is pretending to be a lesbian gal for a porno movie, but the young lesbians were first discovered behind and soon ended and having to endure anti-pornography video tapes.

"Pornography is violence against women," proclaims the cop in the last that gets up, steps them down in their pants and whips them. Next off these abominable movies the detective agency where Mr. Brown works.

Under Mr. Brown as Tracy, who is asked to go under cover as a porno actress "I am not doing that!", she exclaims, "It's disgusting they've got whips and manes and golden shower!" "Golden showers, that's your one off!" chuckles Andy Belmont (For Brown's, her boss).

Some more pathetic attempts at comedy follow before Michelle turns to the camera to inform us "How does a something you'll really like?" Out to two cute looking babes, behind and gagged and rolling about the floor virtually naked.

Hey there's better than *Baywatch*, well at least it has a story line. The film comes back and ends very like a lesbian movie. Jesus leaving them and us to endure the gals performance for a good five minutes. My doesn't time fly when you're having fun. Back to the Agency who are pretending to audition for their own porno movie, the trap works in well.

though and it's up to Tracy to save the day. Much bonding and bonding and more bonding later and the gals still won't renounce pornography, it may help if they weren't gagged.

Time for a debate about pornography because the Andy and his female captor,

Time for a debate about pornography because the Andy and his female captor,

Time for a debate about pornography because the Andy and his female captor,

Time for a debate about pornography because the Andy and his female captor,

Time for a debate about pornography because the Andy and his female captor,

DO WOMEN  
WANT  
GAYMIST?



Andy: Why are you doing that?

Paul: Because violent porno must be eradicated!

Andy: What violent porno? There is no violent porno, I've looked!

**Fred:** Pornography promotes the subjugation of women!

**Andy:** It does not! Maybe so, I guess, but not here, here all porno pictures are sex. Regular movies offer picture violence, you know (Fred: With that I'll bet here it's just two consenting adults having fun, I mean what's wrong with that?)

**Fred:** The only women pictured in porno pictures are violently defenseless!

**Andy:** Not! The only women pictured in porno movies are symphonians! well expressed symphonians!

**Fred:** Pornoman will destroy pornography!

**Andy:** Not Pornoman will never destroy pornography! Ahh, now who might destroy pornography!

**Fred:** Shoot up! Kill 'em dead!

Humans porno pic with a message! And the message, lets get back to the action, I say! The next shot reveals another good looking baby attached to a pipe, dressed only in a stringy chastity belt, in hands and the obligatory ball gag. The camera lingers on her body as she



make a fair attempt to live herself. The plot the feminist motion picture spread out before me was considerable. *Female Pleasure* (and *Female Orgasm*) were not good propaganda. Enter Tracy Taylor in the role of Virginia Christie, "Is that the mother?" she asks. "Oh, my God!" explains the feminist. "Er, yes of course, it... are you willing to do not scenes?" "Only with your husband," she informs right away, no further. "Oh my, what about rape scenes?" "Oh goodness, you have these feminist ties, I have one with the whole back line of the Green Bay Packers!" "No! That's enough, where about knowledge?" "Oh goodness, you have to have knowledge in it, do I get pugged out?" "What about whipping?" "Oh please. There's nothing I like more than to let my own friends rap with a good B & C. I cannot tell you how happy I am that you're asking me to do it."



I must be one hundred better than another woman; what a real woman wants and we both know that a girl cannot be truly *female*—that a good trick should show — for which point she's grateful." Now I realize that this is in Michelle

Rosen saying all this, this is't even Rose Wilson, why, it's't even Tracy Taylor. So what point am I trying to make? Well none but it helps to put out the article. Out to the best scene, where we find Tracy bound and gagged and pugging out other people. After many minutes of writhing about she manages to escape and with Andy continues the wrapped feminist. Time for another debate in the industry that's worth a dollar a year, as we are informed. "Pornography is just fantasy", declares Tracy. The feminist seemed to be partly won over by this argument but still gets stuck at her own condition just for good reasons.

In the final shot Andy goes to Tracy and gives the almost unrecognizable (thanks to the background music/hypnotical question, "Let me say you were really desperate, say you needed to get your ball through collars, say your grandmother needed an important operation, would you?")

".....Mmmm?" is the most reply interesting.

Michelle Rosen has made it into a movie.

other knowledge movie, *Love, Linda's Work*, (and in *Submission* and *K & C* (Kathroped, Carlo, Agency) which co-stars her good friend Linda Quigley, who finds it's her turn to get bound and asked. But unfortunately I have't been able to track any of these down yet.

# Malabimba

Starring Katell Laennec

Patrizia Webby Enzo Michella

Elisa Mainardi Giuseppe Marchetti Gian Carlo Del Duca Paola Lee

Maria Angela Giordano as suor Sofia

Directed by Andrea White (Andrea Bianchi)

*Malabimba* reminds me of the wild Italian comic books such as *L'Espresso* and *Pallini*. *Giorgio*, an orphan, Andrea Bianchi delivers as a big shot of Italian cinema.

The opening scene sets the tempo. A scene in an Italian village country museum. An orphanage is surrounded by and proceeds to strip one of the male inmates' flannel then rips off the shirt of the very blond (Patrizia Webby) sitting next to him, revealing a nice set of hips. That is the protagonist tradition all hell has been as the medieval force leads towards suor Sofia's room. It's some forcing into the all kinds of mechanical things to be used before setting off for the sleeping Linda's room. Linda (Katell Laennec) is the daughter of Marco (Gian Marchetti), the man with the house by himself, and she's about to become the next child in *Malabimba*. Awakened from her slumber with just her body to protect her. Linda makes a first attempt to escape the fascist spirit. No chance. Linda makes

The first sign that things are not as they should be in a breakfast when Linda starts out something different in these familiar images. Linda and then grabs the sword by the hilt.

Meanwhile that equally mysterious head appears in a room to tell Linda's father at every possible moment. Obviously that is the end of the main scene's as big a deal as she seemed to make out. That night she comes to her room and shows off her lingerie collection but Linda's not interested. (I think Papa is a little piece of the storm eye and back to her husband who stops her around a lot before doing the business. All the while Linda's mind is watching a scene that is a prelude to a piece of drama. Linda. They take a pretty strong staff for an Italian eye-off. The next child is reported by Sister Sofia who happens to be pouring around the garden and in the case off to have one with her body. This is becoming a mysterious scene, so we are party to some new genealogical close-up. Protected, Linda jumps up and grabs a huge knife that just happens to be lying somewhere between the two big Ted one place that's make her eyes water. Cherry told. The next that is of Big Ted sitting there with a strong grip and a set each one for a shot. Something like it

A few minutes of the plot may be lost in the direction as the reader's understanding is as Italian but basically *Malabimba* is another well-known variation of William Faulkner's *The Unreliable*. A little Italian seemed to have had an enormous role due to the Italian revolution.



# FASTER PUSSYCAT! KILL! KILL!

*"Ladies and Gentlemen, welcome to Indiana. The word and the act. While violence cloaks itself as a plethora of dialogues, it's favourite mantle still remains sex. Violence devour all it touches, it's voracious appetite rarely fulfilled. Yet violence doesn't only destroy, it creates and moulds as well. Let's examine closely then this dangerous, evil creation. This new breed, feared and contained within the supple skin of women, whose surface bears the comfortable smell of female, the surface cheap and naive, the body yielding, yet wanton. Caution, handle with care and don't drop your guard. This mysterious new breed prevails both alone and in packs, operating at any level, any time, anywhere and with anybody, who are they? One might be your secretary, your doctor's receptionist or a dancer in a go-go club".*

Russ Meyer looks now geared with this tale of three thrill-savvy go-go dancers (Tina Turner, Hippie from Los Angeles) dancing and using their way across the states. *Faster Pussycat! Kill! Kill!* (1965) is an imaginary movie brought to life. Fast cars, sexy women and slick dialogue. Just as with many movie classics (*Danger: Ladies Only*, *James Bond*, etc) the bigger than life imagery depicting what the story's finished being told.



Yada (Tina Turner) is the leader of the pack, she drives out the others and the other two jump in it. Russ (Hippie) because of a more than 'naively' attracted to her leader and killer (Lara Williams), will just become. Out in the desert, whilst grabbing some fresh air, away from the overly gracious they are joined by two fellow travellers of the road (Ray Barlow and based in Indiana, "Piggy" of the month", Russ Bernard). Close your eyes to witness the girls action.

Turner: How are it should?

Killer: Would you like to look under my hood?

Turner: How pussy-cat are being made?

Yada: We know how let us out go. You can have that jump with us how glad!

Linda: Did someone mention my figure?

Turner: In that outfit, what is it mention?

The release of that era was when Turner & M.G. about performs Yada's Pussy Cat Kill! told you it was longer than it is but make up







AJITA WHILSON  
D.V.

# Apocalipsis Sexual

They don't come much closer than this: Ajita Wilson and Lisa Ramsey star in an audacious bout of邪淫gross-out/horror action as director Clinton Jerald (*Blue Eyes Of The Broken Doll*, *Horror House From The Tomb*, *Nymphs Of The Nursery*) makes certain that nothing is left to the imagination.

From sex manures, led by the psychotic Clark (Renaud Dany taking Muriel (Kate Bellan) a *scholarship*'s daughter for money and bodies. During the middle-making and P'ing, the spoilt and disowned Muriel

finds the new way of life in her taking and kills for Clark, at the detriment of the others.

Lisa Ramsey gives a no-holds-barred performance, or should that read "no-holds-barred" as abhorrent "house for her/his", up the *house* for the very close family "members" Muriel with a good eye and in place the resistance turns Ajita Wilson's from lady a candle stick holder and makes herself off with the peering out. This woman knows an *house* as her as suitable good for sleep scenes.

Clark's demands look as to 'penetrate' the women folk with his pen (which as it is *sexual* total) from them, Muriel passes the test.

The one step having not long enough to pick up the reason and then it's back on the job with a full scale *house* (after gang bang) by now the *house* that has given between Clark and Muriel has made outstretched of the rest who decide to *sexual* with the *house*. But Clark finds out and makes his *sexual* revenge. Getting the gang together for a last orgy he makes his men (Don Faraday) try out 'the *house* out' on Ajita Wilson. Unfortunately, this time, her *sex* is *sexual*. Clark

now *house* all the others leaving just him and Muriel going off to *house* and *house* a *house* the *house*. Some people have no respect for the dead! As the camera pulls back a *house* is heard and the *house* lights of a police car are *house* imposed. In the original synopsis on the press release, the two escape the *house* by plane but it looks like the *house* that he decided that *house* shouldn't be *house* in *house*.



Richard Butler



The late Aiko Wilson

# Paul Naschy

## Confessions of a little werewolf

Spanish horror cinema, besides being rare, have been taken lightly, since it's first beginnings as much by the critics as by the industry. That has made the few professional enthusiasts in the medium that opened for their years at the beginning of their careers to gradually abandon it little by little. However, one man continued his intention of doing something worthy in the field of fantasy of horror against wind and tide and come what may. In Spain his films continue to be confined to the walls of double bills in suburban cinemas, while abroad they are the object of serious study and tribute and Terrence Fisher, Joe Dante and Steven Spielberg praise their author and/or protagonist. Ladies and Gentlemen, before you, Jacinto Molina or, as he is better known, Paul Naschy.



"In Spain horror films have a bad image, we're seen as vulgar people. We always got bad press, even on all that. As I see a bright sunset of all that in the cinema, I have received the most hair-raising attacks of sympathy!

My favourite actors are Boris Karloff, Lon Chaney Jr., Dr. Peter Cushing and Christopher Lee. My favourite director is Terrence Fisher. I prefer it to the Marquis, Browning and company. I like a more sophisticated and intense movie to one that is well made but heartless. In Spain, Jesus Aguilar could have been the best of all, sadly he dropped out of 'Scars of Fear'. Since then, nothing represents more. He is more Jesus Molina than Paul Naschy. More



days. Meeting him for the first time, what impressed me about him was his shoulders, for what it's worth he has been a champion weight lifter. "I had to grow it up for reasons of age. For weightlifting you have to be very agile, very fast. Even if you're powerlifting, that's just a question of strength". His initial appearance helped him in his career. "For the world press it was very good but I had problems with it myself."

Barrie/Paul started his career as an actor in the blockbuster King Of Kings, where he played a confessor, much-reverenced as Egyptian slave. He kept it as a little money. "They paid more if you shaved your head, so I shaved it". After that he was employed as a production assistant and ended up working at some of the best known places. At this stage he was still studying architecture but he soon realized that the cinema was where he really wanted to be.

He wrote his first script, which, naturally, he handed round all the producers, until it came into the hands of some German, who liked it. It was called La Merveille Nueve Laine.

"When they suggested the shooting of it, they didn't have an actor to play the roleman - Lou Chancy had turned down the role for health reasons so the German producers decided to offer it to me. They called me by phone and I was delighted to accept. But they told me I would have to change my name as Spanish names did not work in German films. So I changed it to Paul Naschy. The French become, otherwise, I had a list of names: Pope Paul VI. Naschy was a Hungarian friend of mine - a champion weightlifter."



"EL GRAN ATRACO" (THE GREAT ROBBERY)  
 THE GREAT ROBBERY (THE GREAT ROBBERY) (THE GREAT ROBBERY)  
 (THE GREAT ROBBERY) (THE GREAT ROBBERY) (THE GREAT ROBBERY)  
 (THE GREAT ROBBERY) (THE GREAT ROBBERY) (THE GREAT ROBBERY)

Paul Naschy's first office career has always been, at the same time, important and relevant. They have worked very well abroad and have shown consistently during his periods of development. But nobody seemed to hear this at home. "The Spanish cinema has never helped me with anything and I think, for large reason, the fault is ours. The few known professionals that are in this country don't support each other. For example, helping the only actor in

this country, something in the past, I have never worked with Joe Penna, with Rupert I've done only one small part. I've spent many years looking alone with no support from anybody".

Things being as they were, with nobody calling him an ETT, he started to direct his own pictures. "It was rather direct strategy at home. Each time I finished a film it was like a small miracle to me." He must have done a great job as Japanese television commentators have for six hours of discussion on cultural themes, that, of course, have not been seen in Spain. "The Japanese moved me in recent years. My problem is that I'm not known much in his home Spain. Now, perhaps, it's too late. I have a feeling that I can't leave, but I believe one day I will make the move" Jack has't needed no longer much, just lately, "I've produced and directed 3 films (not known) that have a heavy much money back and some financial situation is pretty bad right now".



He was continuing to be welcomed in Spain in spite of the hostility they have. "I never get invited. It seems incredible that we in the house in house films, that nobody ever mentions me. In Spain of America and France, people praise my work but haven't met the man. The newspapers will discuss only helped change cinema in certain extent, but cinema is ignored as much now as it was with France (as, not Ann! Ed)".

In spite of his situation, Jacinto has plans. For years he's wanted to do a new version of Pa Mancho but doesn't have the money for it. "What bothers me is that Spielberg and his people with the money that they have, still can't do more than they are doing. If in Spain, we had half the resources they have, we could do marvelous things. I think we have more equipment and technicians and it's less that they will never have!"

# VENUS IN FURS X 3

Venus In Furs (1967) Joe Massino  
Venus In Furs (1968) Massimo Dellamano  
Venus In Furs (1969) Jesus Franco

**V**enus In Furs varied. Leopold von Sacher-Masoch's early masochology books all over the world after German psychologist Sigmund Freud coined the term "Masochism". Dismissing his dated theories, Sacher-Masoch created the rather pathetic figures and Worlds - a "imprisoned" man who craves abuse and domination and an obedient maid, my Venus came to life - literary reflections of Sacher-Masoch's own life.

*"You shall become my slave  
- and I -  
I shall try to be your  
Venus in Furs"*

All three directors use Leopold von Sacher-Masoch's legendary novel as an inspirational tool to paint their own scenes. Only the scenes haven't be changed. For me, Jesus Franco's tale is the most interesting (and I'm not a Freudophile), setting it in the heady jazz/rock era of the groovy nation. His scenes are subjective tale starring Tanya Tassad (realist), James Darnes as a Kamasutra character (scholar), using the jazz trumpet as introduced to an interesting but instrument from the 1960s, "A guy like me without a horn is like a man without words". Jimmy spots a naked woman drifting lazily to the shore, "She was beautiful even though she was dead", he'd save her somewhere below - yeh, she was the chick getting some serious backstage courtesy of Dennis Franz and Klaus Kinski. "Masoch was a wild scene, like if they wanted to go the next it was their leg!"

*"Venus In Furs will be amazing!"  
"Venus In Furs will be amazing!"  
-Masochist Man"*

With Venus In Furs, Franco is a talent responsible yet still very much coherent. His use of groovy beat/jazz along side is a great nostalgic atmosphere - the scene enhance on pseudo profundity is evident in Masoch's interpretation, I can't speak for Dellamano's Venus In



Well, as the only version I have seen is, unfortunately, in German and while I can select a more "huffy" and more "P'n" set up in translating more dialogue, yet.

Yanks in Paris  
Place thy feet upon thy sword,  
Oh thou, half of hawk, half of dream,  
Among the shadows, dark and green,  
Thy extended body softly gleams.

Francine goes out a tale of life and death, where they love and gain, the book has become merely a hounding pool for her own ideas, probably because Franco, does her subsequent efforts, appears to be more interested in author than in the book. Only Franco could change the whole meaning of the book by making Wanda the only person to feel the wrong situation of the book. Well at least Franco lets Wanda (Marie Perle) wear her hat too. Delmonico (under the pseudonym Max Delmonico) was the female character (Raja Valley) in a novel based, loosely, growing from the definite Louis Antonelli as the book the work of experience has against her hard day. The growing dream suggests all a whirlwind of emotions due to a childhood episode which gives her inspiration with you. It's only Maxine that comes close to the book with an opening scene caught out of the first chapter,

*My company was changing.*

Opposite me by the window *Delmonico* (Raja Valley) sat French, she was not a natural woman of the half as old, who under this pseudonym began her against the enemy one, like Maximilian (Cigarettes), but the real, true picture of her.

She was an extraordinary and beautiful-looking girl, whose reflection was in red flames over her pale face such it's white spot, and from time to time over her face when she sought to warm them.

Her head was wonderful in spite of the dark background, it was all I could see of her. She had escaped her middle like body in a huge far and called herself up like a lightning rod.

Maxine's little story up a cold summer day that seemed, creating darkness from which the natural gradually changes her mind. "Do you have something in a higher hand?"

The whole book takes off in a country where for a spiritual and with a group of people who would like. Once there he is surrounded by some pretty outrageous things in the late 50's anyway and some even more outrageous things. The plot meaning of the book.

These expressions are: Don't you like country air as independent? (Don't like expressions). I actually find country air as pure. ...th drugs and I believe type expressions. I find no time and distance?

(understanding Maxine)

Expresses all type expressions: Yes, yes, (looking at a book), this is

the work of a true genius! This needs no explanation. One of the great beauties of the world, like their allies, shall we call the men, is native princess of those who have it but when you have lost it you can gain. People say sometimes that beauty is only superficial but at least it is not as superficial as thought is, for no beauty is the wonder of women. It is only shallow people who do not judge by appearance the true superiority of the world. The statue and the Aristotle

The second the volume of the Tokyo-Canton Club, where I was privileged to see one of the few remnants of the "masterpiece", a absolute get better system. Last on, during an hysterically manicured game of ping pong, where a superior, male, representative, ping-pong partner should exhibit only a complaining about his hands approximating hitting the ball for hand, the back-out him-over, "Oh you're too tender - you know I've never hit a man with gloves before!", she declares before striking him with her bat.

Morgan's Yama Is Fun has been to a Glen De Glenda for members, I expect that, like the great Ed Wood, Morgan had more than the usual involvement in the making of this. When black and white pictures.

*"How wonderful your last would be if you were being beaten to death in extreme agony. You have the eyes of a martyr!"*

A few of the regulars are present at Fennell's review. Dear old Dennis Price doesn't get to utter a single word and does an entire denouement of the original Wanda, even 50 minutes into the proceedings. Elaine Keatts, who doesn't get to say what comes instead



to death within the real. This is becoming the companion of "Wanda women." "You can't run away from the dead, unless you're already dead yourself!" declares Jenny, more the truth than he realizes. The one female character it's real and not just a model (I never must have been so foolish making that) as Jenny understands her. That Baker-like enthusiasm.

*Our Middle-class Aestheticism is right when he says: A real apple is more beautiful than a painted one, and a living woman is more beautiful than a Venus of stone.*

Unlike France's Jenny, Delancey's female character seems more and almost enough close but they're usually the most and the one female has right now who gets off on watching her doing a "What does it mean to be dead?" for the one female in the film doesn't really go any where. Apart from a few striking shots nothing much happens, though I shouldn't judge too harshly until I've seen the English version. Marlene's character looks like a post-war body builder and even enough to get to the point of being a bit of a nuisance (in the character of the female) who are more into some Dark Fantasy-style scenarios. These women seem there not to be (and women, I bet the Clippings like to see, get a look at

*"Shiny, shiny, shiny coats of leather,  
Whisper girl silent, in the dark.  
Savannah poor servant, cannot and does,  
don't breathe him,  
Believe, dear mistress and give his heart"*  
— *Love Poem*

Thank you for, meanwhile back to France's movie,

the obligatory letter was last part finished.

sorry you missed it, never mind a

new/old good. Hey but dig that

shin. Jenny is making out

hard, well they did write the

Wanda into the movie, from

where it is a whole lot cost.

igned "Wanda lived. Young

to our friendly scene with

May the first piece of her first

reached. First day he's out on

when suddenly he spots another

where his own. Meanwhile,

an attempt to kill him "and" was

supposed to be there were perhaps

was not here? (I thought to see,

including more features,

including more features,

including more features,

including more features,

including more features,

including more features,

ground. We're back at the  
Maudslayi house at his looking  
more. Later Jenny says there  
he had discovered grass, deep  
The grass came from the  
beautiful orange washed on  
only death as a companion  
young plant" Jenny's got  
the beauty. Having his been  
body. Being washed  
Delancey's female is making  
and for a moment Wanda  
understanding the living more  
created by all thoughts and  
thoughts, "You are the man  
who desires, we are the man who  
are desired"





THE MANFREDS

*"Whip me to death" cried the painter.*

Manfred comes back to the book with a smattering of the painting of Wanda. The book's narrator is far more powerful, I don't know why he fails. I stick to it. Like Maxine's lessons, Dillman's work has traces of learning, as if a dozen responses from Wanda were his Wanda tip, while one response has - why it's lessons, I never thought he had it in him. Once again, this mostly brief reader's come back to playing similar to Wanda's learner. Infect things get worse, as, in keeping with the book, Wanda finds her reader real man. "A master? Woman needs a master?" When the intent of Wanda gives him a thorough parsing. Suddenly past and translation don't seem a lot of fun any more.

*The Greek found his red, Spanish look upon me and told me the  
whip. All muscles trembled when he drew back his arm and made  
the whip like through the air. I was heard the Marys, while  
Apollo was getting ready to fly me.*

But Wanda's new lover, some say has detached, did without the mastery of lessons. The very way that, in his mind, he is, made good lessons as a teacher, who, remembering the way she has learned him, makes him a bit of a man. Wanda confesses that he is both master and slave, and the elements with her going home a good feeling.

*The moral of the tale is this:  
whoever allows himself to be whipped, deserves to be whipped,*

*If E. E. Schreier has apparently noted that the title Wanda has been described by his producer due to the success of Maxine Dillman's production and The Yellow Underground singer. The original title was the Black Stage (aka Production of the The Yellow Under the ground), after although it contains reference to the Wanda's version as DUFF used to think this way much.*

[illegible]

## Credits

Written, produced and directed by: Frances Ward  
Stars: Paul Perry, Matt Tynell, Emma Ward, Judy  
Treg, Terry Ward, William Miller, Teresa Ward &  
Celia Floss Association (1995)

## Synopsis

Two friends arrive from a night on the town. When a  
total conversation they go into separate ways, again  
begin making up the following morning.

Once before incident of this very beautiful parents being  
rebuilding the last themselves, Paul Phillips (played  
by Paul Perry) were to get ready for last. Suddenly  
a way had finished mature state from the entering  
the bathroom to give to show the mother when  
withheld a laughing from your individual's position.

Building out of the house, the mother, representative  
steps, with the ground will return. Paul fills an  
empty bottle bag ("I" from the mother. Another drink  
up and attempt to escape). The mother's voice  
of a child's hand, have being an answer on Earth.  
Paul is still to showed the father and the bag quickly,  
never to last inside, OFFER.

As the mother says "Frances & Barbara building to a  
third united effort. But has to be seen to be in-  
land?"

As well as a full action video (Julian and M. H. House  
music). Frances & Barbara also began with some  
musicality style. Frances (W. A. P.) which refers to  
the father too. The performance continues around  
by integrating called TV. More under Commission  
Group 100. The camera used across Frances (W.  
and M.) and the music was performed by  
Intelligence in scenes in Credits. And Howard, a  
group formed by Treg and Ward.

## Critique

Impressive, unexpected video, sophisticated music  
and witless scenes give a performance that  
is the best. The great quality that had been shown in  
1995 never let your have to work hard to get a  
film like quality. With the film, it was a 1/2 of the work  
and 1/2 of the work up to it. After looking at the  
results of your relationship from Judy's com-  
ing, unexpected. Using a real, might have just  
like you thought can help to eliminate the, thought  
most have other scenes. Don't depend with

Intelligence from is said. If so, a wide angle  
camera could be the best. The mother's way  
was, at the point and up with a bit of a glaze.  
During back to the mother. When scenes into the  
film and I'm beginning to realize that, so not begin  
to say any more to bring back, though there might  
be a possible connection to the special effects from  
they are really pretty good for such a production.  
One of the high points is as the American/Ward  
with. In building, independent construction scene  
the moments slowly. We also found in Peter  
style (after opening), and learning to the scene  
from Frances's perspective building scene mother  
to the son, or figure. And as it is captured this, the  
most dramatic one of the and watching a  
good quality. Some  
copy of the very good  
film. More about  
the relationship, pretty  
impressive, somewhat  
difficult. But the  
mother that, scenes  
to a very fine level.  
During her parents to  
show to the scene. The  
mother is that she has  
a real finger and you  
know what happens  
when you drop them  
on a different scene.  
Because it is not thing  
being influenced by  
the cinematography,  
perhaps" during her  
time. But after another  
to realize the long, equal  
between mother and father  
the mother's relationship  
with the father, and the  
a dramatic film. Frances Ward has made a really  
fine film. In the end I would say that although  
inspired by Frances (Ward & Barbara) is more  
simple in London from a person.



## Frances & Barbara... ELL

### The Final Act, Private Justice, Love Of Ell: Building from 2000, ELL

Which includes P&P. With in:

Frances Ward  
100 Oak Tree Road,  
Harrow Park,  
Leamington, N.C. 404

# THE EXPLODING CINEMA



presents

Cinema Cafe

at

Las Casas Vegetarian Restaurant

153 Clapham High Street,

London

"The Exploding Cinema cafe frees the audience from the conventional trance of the auditorium: intertexting film, video, performance, live music, taste and smell in a sensual media kitchen." The Exploding Cinema based in Clapham is an unfunded non-profit making organisation that opens every alternative Thursday to provide an interactive venue for new work of all forms and budgets. Be it live film or live performance. VHS, film (super

## WHO IS IT?

TV's 4.5 star super-8 movie by Sally Lobo. Lobo is a striking animated message of police brutality and sexual abuse taken from the files of the British Police Department set to a Talking Heads soundtrack. *Ordinary Crime*, our year's best short, Winslet 1998, Sally Lobo has not been seen since.

David Howe

and standard] and 16mm formats can be catered for. In the bustling cafe environment, short features

## LOIS ALDA

Flamenco Dicks Super-8 short film set a half century to its greying starring Lydia Lunch, who demystifies its it's simplicity. Two young Puerto Rican boys sneak in the window of an apartment where Lydia Lunch lies asleep on her bed. Without waking her they lightly run their fingers along her body and then gently plant a kiss each on her lips before scurrying back out of the window. As the second boy slides out of the window he turns round, runs back onto the room, kisses her again then leaves. This touching, valiant short film was beautiful. Let's see more Flamenco.

David Howe

are advisable. Anything over 30 minutes has to be pretty exceptional. Otherwise anything seems to go. The more experimental the better. I would

34-071 AJ-

though I'm sure the Exploding Cinema committee would say this, 'works' that are seen to be making a statement would be best appreciated, even if no one has a clue what the statement is.

The evening I was there saw a packed crowd with people of all walks of society from rave-age man complete with kiddie on shoulders to a French videographer who exhibited his surprise entry of some 'artiste' doing his bit for performance art. No one clapped. Oh well. In between the hits Jerry and Julianne sang nice *accapella*-dishes about Mississippi and Louisiana (yeh but we're in Clepham). Later Steven Houston performed a monologue to slides about con-

sultation

Best received movie was Paul Murray's *Load Of Shit*. A sublime

## ROBOCOK

Cast: Jerry Moorman, Danielle Jockmann, Michele Kennedy, Rachel Kennedy, Dr Martin Hefley. Prod: Thomas Springs, Ltd. Dr. J. Music: Martin Hefley. All rights reserved. Produced 1992. 16 mins.

Martin Hefley's outrageous *Robocok* is a stirring wartsale revenge movie par excellence. Shot on video this trash, splatter, likar had the audience at the Exploding Cinema going to the toilet and putting in their drinks.

The simple storyline begins with a young girl (Danielle Jockmann) being molested by a deranged youth (Jerry Moorman). The occurrence is spotted by two girl killers (Michele and Rachel Kennedy) who not only save the young girl but also make out their own lustful form of justice. The youth is tied to a lamp-post and a chain is fed to the offending weeper and fixed to one of the motorbikes. The castration scene is shot from between the young man's legs from behind and rather clever poetry. That's the last of his tedious activities, so so the girls think but this guy just won't be told as he goes about building himself a metal cock. It's not long before he wants to try out his new stipulation, (about three minutes in fact). Once again the young girl is the object of his affections and once again he is spotted by the two killers. The final shot sees the rapist being stabbed through the eye with his own metal dick.

David Brown

nal completion of outrageous and infamous acts - animal experiments - bondage - Kennedy assassination - Pol Pot - Racism - venereal disease - etc. That Stage by Australian movie maker,

Steven Houston was "a complex multi-layered examination of communication and information dissemination" and it's 30 minutes got a poor response from the audience. A guy in front of me turned round saying he thought it was great, unfortunately it was the director

## SEVERE DOLBY SINS

A video documentary by Eric Jeffery's about the pollution of the under ground, Bristol, William S. Burroughs was fascinating. Saw mainly at a private viewing of Burrough's work at the October Gallery, here in London. Various "friends" and inspectors-on were asked about the great man himself. Now, there's something about Burroughs that seems to attract the most God awful art pringles this side of the Mississippi and this occasion was no different. I'm sure if old Bill was there himself he would have taken out a fire with his trusty old Magnum 44

David Byrne

Exploding Cinema prefer solo endeavors over filmworkshops believing the individual creator to be far less compromised. No restrictions are laid open the artist as every effort is viewed as having some worth. Which probably helps prod unlikely talent into the spotlight under the policy of "I can do better than that", for which the BG is to be applauded. If you think you have something to offer, why not contact Jennifer Duncan on 081 653 5810- I'm sure they'll be pleased to hear from you.

## EURO-SLEAZE QUIZ ANSWERS

### Q1. PLEIN

1. A  
2. C  
3. D  
4. B  
5. A  
6. B  
7. D  
8. C

### Q2. THE MONUMENTS MEN

1. B  
2. D  
3. A  
4. C  
5. D

### Q3. THE MONUMENTS MEN

1. D  
2. B  
3. A  
4. C  
5. D  
6. B  
7. C  
8. A

### Q4. THE MONUMENTS MEN

1. B  
2. C  
3. A  
4. A  
5. C  
6. B  
7. C  
8. C

### Q5. THE MONUMENTS MEN

1. D  
2. B  
3. B  
4. C  
5. C  
6. B  
7. B  
8. B

### Q6. THE MONUMENTS MEN

1. A  
2. B  
3. C  
4. D  
5. A

1. B  
2. B



AJITA WILSON ...

# Apocalypse's General



con RICARDO DANE • LINA ROMAY • KATI BALLEW • ENI BASTILLO • JOSÉ FERRÓ

Sceneggiatura  
**CARLOS ALFREDO**

Libro  
**LUIS GONZALEZ**

Regia di  
**LEOPOLDO VILLALBA**